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the end of the sixteenth century, and at the beginning of the seventeenth, *violino piccola alla francese*.

The oldest maker of violins on record, was a native of Brittany, named Jean Kerlin. He followed his trade about the middle of the fifteenth century. La Borde, author of the imperfect and voluminous *Essai sur la Musique*, relates that he saw in Brittany a violin with four strings, the handle of which did not appear to have been changed; and which, instead of the ordinary tail-piece, had a small piece of ivory inlaid, pierced with four holes. The violin was thus labelled, *Joann Kerlino, anno 1449*. It was afterwards brought to Paris, and Zoliker, a musical instrument maker of that city, had it in his possession in 1804. The belly was more raised than the good modern Italian violins, and was not equally rounded at the upper and lower extremities: the sides ill-formed and flattened. Its tone was sweet and muffled, and resembled much those instruments made by Anthony Amati at the close of the sixteenth century. After Jean Kerlin, there was a lapse of sixty years in the history of the manufacture of violins, for the only maker of this instrument whose name has come down to us, is Gaspard Duifopruger, born in the Italian Tyrol, and who commenced making his violins at Bologna, about 1510, working afterwards in Paris and at Lyons. One violin only, of the large pattern which bears his name, is in existence; it is dated 1539. The quality of tone of this instrument is powerful, penetrating, but when played upon for some time it loses its intensity. Like an old man, it needs repose to recover its faculties. The scroll represents the head of a king's jester, with a plaited frill. This violin belonged to M. Meerts, formerly first solo violinist of the Theatre Royal, Brussels, and Professor of the Conservatory of that city.

Gaspard de Salo, thus called from being born in the small town of Salo, upon the lake of Garda, in Lombardy, manufactured in the second half of the sixteenth century. He was specially celebrated for his viols, basses, and double-bass viols, then more employed than the violin. Nevertheless, an excellent violin of his make, dated 1576, was met with in a collection of valuable instruments, which were sold at Milan in 1807; and the Baron de Begge was in possession of one, of which Rodolphe Kreutzer often spoke with admiration. These instruments, of rather a large pattern, possess a powerful tone, approximating to that of the alto.

[TO BE CONTINUED.]

[From the Cleveland Herald, October 1st.]

LA GRANGE AND BRIGNOLI.—Mr. Max Strakosch, the well known *impressario*, extended to Cleveland the honor of welcoming back to this country, the scene of her early triumphs, the great cantatrice, Madame Anna de La Grange. It was an honor that our citizens fully appreciated, and as a recognition of that honor they filled Case Hall with one of the most brilliant audiences that it has ever been our fortune to witness. Many of those present had heard the great singer on her former visit, while the younger portion of the audience were familiar with the history and the lyrical triumphs of this great *artiste*, and came out to welcome her once more to our shores with the cordiality and enthusiasm so characteristic of the American people. Manager Strakosch

brought with him, as accessories to the *re-entree* of this noted singer to the New World, a good company of *artistes*, among them the "silver voiced" and ever-welcome Brignoli. In time, the concert commenced. The audience were waiting with a partial coldness for the appearance of the "bright particular star." They passed over with only a slight recognition a well-executed "Romanza" by Sig. Marra, were moderately stirred by an "Aria" from Sig. Susini, and hardly extended to Brignoli the enthusiasm he ordinarily receives at his every appearance, although he won a hearty *encore*. Madame La Grange came on and was most cordially received. A more hearty and generous recognition could hardly have been extended to any person, and must have been as flattering to the lady as it was kindly meant. Her first attempt was a rondo from "Lucia di Lammermoor." It was well sung throughout, and made a good impression. An *encore* was demanded and pleasantly responded to. At times there would break upon the ear those exquisitely beautiful runs and trills and rapid vocalization, which made La Grange such a favorite in years gone by. For twenty years Madame La Grange has stood at the head of the lyric *artistes* of the Old and New Worlds, and has ranked by the side of Curtman, and Forrest, and Booth, in the drama. She sang during the progress of the concert a duet with Brignoli, a waltz of her own composition, and in a quartette. The audience were generous throughout the entire evening, and gave an enthusiastic response to all the pieces in which she appeared. Madame La Grange cannot complain that a Cleveland audience exhibited in the least degree a spirit of coldness, but on the other hand a feeling of kindness and warmth that undoubtedly was appreciated. This evening she will appear in her great rendition of "Nerina," in Donizetti's opera of "Don Pasquale," when we shall undoubtedly hear something worthy of this *artiste*, as the lyric stage is where she has won her greatest honors and made her grandest triumphs.

Sig. Brignoli was the same magnificent tenor as ever, and won the most emphatic demonstrations of applause from first to last. Signors Marra, Susini and Locatelli, are all good *artistes*, and executed their portions of the entertainment to the satisfaction of all.

As was the case at the opening concert of the hall, the accompaniments were played too strong, often drowning the voice of the singer. Undoubtedly Signor Rosa, as was the case with Signor Nicolao, on the former occasion, was deceived in the acoustic effects of the hall. We are led to this belief from the fact that towards the latter part of the concert the accompaniments were softer and decidedly more agreeable.

As we have said, the opera of "Don Pasquale" will be given this evening, which will be the last performance of the troupe in this city.

THE SANCY DIAMOND.

The great Sancy diamond, which stands ninth in the glittering and very restricted aristocracy of the world's big diamonds, is to be sold, and while it is on show at one of the first jewellers, the story of its life and troubles travels round Paris. And, indeed, since it was found on the battlefield in the sword-hilt fallen from Charles le Téméraire's dying hand, its vicissitudes have been great, and far too numerous to recount in full. At

one time Henry IV. borrowed it from De Sancy, to give it as guarantee to the Swiss for the troops they had lent him; and the messenger to whom De Sancy confided it disappeared before he reached the king. A long and anxious time elapsed before any one learned what had become of the faithful servant, but it was at last discovered that he had been attacked and assassinated. The body was found, exhumed, opened, and in the stomach lay poor Sancy! The messenger had swallowed it, to preserve it from the hands of the assassins. The precious stone went on leaping from impossibility to impossibility, until it reaches the scene of its last trouble, which is laid in Lyons, about twenty years ago. Monsieur le Comte Demidoff and his wife were visiting Lyons with the amiable writer Jules Janin. The day was hot, and the Comtesse threw off her shawl, and, taking out the pin, in which was mounted the celebrated diamond, asked Jules Janin to put the jewel in his pocket. They passed the day looking at the sights of the town, and in the evening went to the theatre. *Apropos, mon ami*, said the Count, between the acts, did you give the pin to the Comtesse? Poor Jules Janin bounded on his seat, plunged his hands convulsively into his waistcoat pockets, and then, without uttering a word, rushed from the box. During his headlong course back to the hotel all the incidents of the day, all the horrors of his situation pressed on his brain like a nightmare. He remembered that after their walk he had changed his dress; that he had left the door of his room open, because the *garçon* was coming to arrange it; that the waistcoat containing the diamond had been thrown upon a chair; that the *blanchisseuse* was due that day; and that the waistcoat was to be washed. A complication of horrors! His fears were groundless; he found his door open; he had procured no light in his haste, but rushed into the darkness toward the fatal chair, when he perceived that the room was full of bright rays, and, flashing and glittering on the floor, lay the Sancy. The *garçon* had arranged the room, the *blanchisseuse* had come, the waistcoat had been taken to be washed; but the diamond had slipped out and was saved, and so was Jules Janin. But he still remembers with horror the episode of the Sancy diamond.

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